

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II., No. 5.]

SATURDAY, JANUARY 31, 1857.

[PRICE 3D.]

Musical Announcements.

ST. MARTIN'S HALL.—HANDEL'S ISRAEL IN EGYPT will be REPEATED on Wednesday, Feb. 4, under the direction of Mr. JOHN HULLIAH. Principal Vocalists:—Madame Rudersdorf, Miss Banks, Miss Palmer, Mr. George Calkin, Mr. Weiss, and Mr. Thomas. Tickets, 1s. and 2s. 6d.; stalls, 5s. Commence at half-past 7.

ST. MARTIN'S HALL.

TWO PERFORMANCES on the NEW ORGAN, built for Wells Cathedral, by Mr. HENRY WILLIS. Tuesday evening next, Feb. 3, at 8 o'clock, and Wednesday morning, Feb. 4, at 2 o'clock. Area, 6d.; Galleries, 1s.; Reserved Seats, 2s. 6d.

CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Twelfth CONCERT will take place THIS DAY (Jan. 31st). Vocalist:—Miss LOUISA VINNING. Conductor, Mr. Manns. The Concert will take place in the New Music Room, on the garden side of the Centre Transsept, adjoining the French Court, and will commence at Two o'clock. Doors open at 12. Admission, 2s. 6d.

CRYSTAL PALACE.—Winter Season.

—On FRIDAYS, performances of Classical and Romantic Instrumental Music, by the Company's Band, take place in the Music Room, commencing at Two o'clock. The music at these Concerts consists of the Symphonies, Overtures, and other works of the great masters, and also new compositions by the living composers of England, France, and Germany, both for full orchestra, and various solo instruments.—Violin, Clarinet, Flute, Trombone, &c., executed by members of the Crystal Palace Band. The Ninth of these Concerts will take place on FRIDAY, FEBRUARY, 6th, 1857.

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Bass and Contralto (late of Atherstone),
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* Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 24, Newman-street, Oxford-street.

MISS ELIZA HUGHES, Soprano,
111, Great Russell-street, Bloomsbury.

MISS E. STEELE, Vocalist,

begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

MR. AUGUSTUS BRAHAM

having finished his Provincial Operatic Tour, has RETURNED TO TOWN FOR THE SEASON. All communications to be addressed to his residence, No. 6, St. Petersburg-place, Bayswater-hill.

Signor GIUSEPPE CAMPANELLA

begs to inform his friends and pupils that the Classes meeting at his house, 2, St. Mary's-terrace, Maida-hill West, have re-commenced.

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The MUSICAL DIRECTORY for 1857,

CONTENTS:

1. A useful Almanac, with Musical Data.
2. A List of Musical Societies throughout the United Kingdom.
3. The Musical Doings of the past year.
4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c.
5. Complete List of Music published throughout the Kingdom, between Dec. 1, 1855, and Nov. 30, 1856.

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for the consideration of Church-goers in general. By CARL ENGEL. Price, 2s. 6d. "Although this volume is published at the low price of half-a-crown, its contents are of great value."—*Clerical Journal*. "It is pointed out how devotion and musical art may be conciliated without puritanical baldness or enthusiastic superstition."—*Athenæum*. "We recommend this practical work to the attention of our clerical and lay readers."—*The English Churchman*. London: GUSTAVUS SCHEURMANN and Co., 66, Newgate-street.

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Miscellaneous.

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NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Immediate attention is requested to the accounts which have been sent to subscribers. The arrival of subscriptions is not now announced by initials as heretofore. Receipts are forwarded by post, and those who do not receive acknowledgments by return, are requested to give notice of the neglect.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

ERRATUM in our last number.—In the account of Miss P. Horton's entertainment, for "popular carousal" read "popular coronal."

THE MUSICAL GAZETTE

SATURDAY, JANUARY 31, 1857.

We are sorry to hear from various sources that our remarks upon the Vocal Association have given offence, and we take the opportunity of reminding any who may be discontented on the subject that our observations may be applied with considerable point and justice to existing societies, whose constitution is so unsatisfactory that they may themselves take the hint, while a new society requires admonishment when there are so many instances of comparative failure before memory's eyes. "*Præmonitus, præmonitus*," should be the motto of any choral society that now springs up, and the errors of existing or defunct associations that have admitted into their choral ranks incompetent members, should be adverted to as a warning to those who may be seeking a high position in part-singing. Surely we are most kind in thus early drawing the attention of the Vocal Association to the urgent necessity for careful organising:—

"Of all the horrid, hideous notes of woe,
Sadder than owl-song, or the midnight blast,
Is that portentous phrase, 'I told you so,'
Uttered by 'friends'—those prophets of the past,
Who, 'stead of saying what you now should do,
Own they foresaw that you would fall at last;—"

and, without venturing to prophesy for a new society either a brilliant career or an indifferent existence, we conceive that we only act in due consistency with our desire for the advancement of the musical art and its careful study, when we point out a simple fact that in such cases is too frequently overlooked,—that individual excellence is indispensable to the insurance of combined perfection. We fully concur with a paragraph in the prospectus of the Vocal Association which refers to the superiority of English voices generally, and with another which expresses surprise that no society of considerable strength (for the execution of unaccompanied part-music) has yet been embodied: we share the belief and the astonishment, and are only anxious that societies, contemplated, or in course of formation, should adopt a mode of constitution which shall ensure their own stability and the highest approbation of their auditors.

The very difficulty of carrying out what we consider necessary is an excuse for our laying stress upon the subject. Mr. HENRY LESLIE'S choir, to which we have now frequently alluded in terms of great admiration, owes its excellence—so far as constitution goes—more to luck than judgment. We were of opinion that the members of this choir had been individually tested, whereas it appears that this proceeding was commenced and abandoned, the enrolment of each member being accomplished after the receipt of very careful and satisfactory recommendation, amounting, let us add, almost to a test of each candidate's qualification. "Almost," however, is not "quite," and we should have been better pleased had we, in bestowing praise upon them, been able to designate them a "model association" with the same justice and confidence as we now pronounce them a "model choir."

It would seem that this identical choir have seen the necessity of proving their claim to individual competency. At all events, they acknowledged the necessity pretty publicly on Tuesday evening at the Hanover-square Rooms, for they invited a large and critical audience to hear some trios, quartetts, &c., not with the parts doubled, but in their original and proper form, and some of these without accompaniment. When separate voices can thus be selected from a society which rarely assembles more than fifty members, to sing trying part-music without the assistance of an instrument, it is easy to account for the perfect vocal ensemble that we hear from the full choir.

For ourselves, we cannot for our existence understand why every candidate for admission into a society which purposes attacking works of difficulty and importance, should not be strictly examined and pronounced intonatorily satisfactory, and capable of reading with a facility which shall not impede the efforts of the conductor, whose attention should be devoted to the obtainment of precision in the execution of the music and the requisite gradations of tone. We fear that at present a conductor is looked up to as a singing-master by the conducted, who make the rehearsal-room a singing-school by necessitating hints and instructions which they should have received at home, or at their private tutor's residence.



The following music has been performed at the Palace during the week.

The band of the 1st Life Guards:—

Overture, <i>Carnival in Rome</i>	Berlioz.
Festlicher Tanz, <i>Rienzi</i>	Wagner.
Selection, <i>La Gazza Ladra</i>	Rossini.
Walzer, "Invitation à la Danse"	Weber.
Galop, "Masquerade," <i>Corsican Brothers</i>	Hughes.
March, "Le Reveil du Soldat"	Dunkler.
Overture, Op. 202	Kaliwoda.
Scene et Air, <i>Jeune Hachette</i>	Concone.
Grand Selection, <i>Lucia di Lammermoor</i>	Donizetti.
March, "The Rifle Brigade"	
March Polonni, "Les Rencontres"	Dunkler.
Overture, <i>Fest</i>	Lortzing.
Medley, "Scotch"	Waddell.
Walzer	Mozart.

By Her Majesty's private band:—

Overture, <i>Leonora</i>	Beethoven.
Fantasia, (Flute) Mr. B. Wells	Boehm.
Finale, 2d Act <i>Zampa</i>	Herold.
Introduction and Bridal Chorus, <i>Lohengrin</i>	Rd. Wagner.
Concerto, Allegro Pathétique	
Violin, E. Remenyi	Ernst.
Finale, 3rd Act, <i>Le Pré aux Clercs</i>	Herold.
Overture, <i>Le Lac des Fées</i>	Auber.
Fantasia, <i>Il Pirata</i> (Violin, E. Remenyi)	Ernst.
Andante and Rondo	Reissiger.
Harpichord Lessons	Handel.
Coro der Dervische and Marsch, <i>Die Ruinen von Athen</i>	Beethoven.
Overture, <i>Dame Koold</i>	Reineck.
Quintetto, <i>Le Chénal de Bronze</i>	Auber.
March, Occasional Overture	Handel.
Divertissement, <i>Le Prophète</i>	Meyerbeer.

The third dramatic performance at the Castle took place on Wednesday evening. The pieces selected upon this occasion were a drama in two acts (from the French of Messrs. Melesville and C. Duveyrier), by Planché, entitled *Secret Service*, and a burletta, in two acts, by Mr. George Dance entitled *Hush Money*, and the parts were filled according to the following programme:—*Secret Service*—Fouché (Minister of Police during the consulate of Bonaparte), Mr. W. Farren; Desauvais (his principal secretary), Mr. C. Selby; Michel Perrin (a curate), Mr. Frank Matthews; Jules de Crusac, Mr. G. Murray; Bernard, Mr. Villiers; First Clerk, Mr. G. Everett; Second Clerk, Mr. Raymond; First Gendarme, Mr. H. Mellon; Porter, Mr. Terry; Messenger, Mr. Bush; and Thérèse, Miss Heath. *Hush Money*—Mr. Jasper Touchwood (a sensitive gentleman), Mr. F. Robson; Snuggle, (a retired tradesman), Mr. Addison; Charles White (his nephew), Mr. G. Murray; Stock (a Chelsea pensioner), Mr. G. Cooke; B 37 (a policeman), Mr. H. Danvers; Tom Tiller (a waterman), Mr. J. Rogers; Lydia (daughter to Snuggle), Miss Marston;

Mrs. Crab, Mrs. Stevens; Sally (a laundress, daughter to Stock), Mrs. Alfred Wigan. Director, Mr. Charles Kean; Assistant Director, Mr. George Ellis. The theatre (St. George's Hall) arranged and the scenery painted by Mr. Thomas Grieve. The Queen's private band was in attendance in the theatre.

Metropolitan.

MR. HENRY LESLIE'S CHOIR.

A private performance was given by this association at the Hanover-square Rooms, on Tuesday evening, when the following pieces were performed:—

Madrigal, "Down in a flow'ry vale"	Festa.
Part Song, "The Wreath"	Benedict.
Glee, "Tell me, tell me, charming creature" ..	J. Netherclift.
Mr. F. Netherclift, Mr. Harwar, Mr. Rimmer, Mr. James.	
Four-part Song, "When evening's twilight"	J. L. Hatton.
Mr. Cobham, Mr. Coleridge, Mr. Bushby, Mr. Simpson.	
Boat Song, "Hail to the chief"	Henry Leslie.
Madrigal, "In these delightful pleasant groves" ..	Purcell.
Harvest Song	W. C. Macfarren.
Glee, "By Celia's arbour"	Horsley.
Mr. Hemming, Mr. Pack, Mr. G. Taylor, Mr. Stroud.	
Canone, "Perfida Clori"	Cherubini.
Miss Hemming, Miss Ellen Watkins, Miss Ward.	
Part-Songs for Males Voices:	
"Integer vite"	F. Fleming.
"War Song"	Kücken.
Quintett, "Blow, gentle gales"	Sir H. R. Bishop.
Miss Cambridge, Miss Russell, Mr. Russell, Mr. Knott, Mr. Ruddock.	
Madrigal, "Flora give me fairest flowers"	Wilbye.
Trio, "O, memory!"	Henry Leslie.
Miss Rycroft, Miss Leffler, Mr. Regaldi.	
Part-song, "O hills, O vales"	Mendelssohn.
Hunting Song, "Now morning, advancing"	ditto.
Part-song, "Beware"	J. L. Hatton.
Mr. Holland, Mr. Lovett, Mr. Carr, Mr. Sowerby.	
Part-Song, "O, who will o'er the downs so free?" ..	Pearsall.
"Rule Britannia"	Dr. Arne.

This lengthy vocal selection was relieved by the instrumental performance of Mr. George Burchett (cornet-à-piston), Mr. A. Pollock (oboe), and Mr. Waley (pianoforte). The madrigals and part-songs given by the full choir—all of which have been already noticed in these columns—were beautifully sung, "Integer vite," the "War Song," and "O hills" being peremptorily redemanded. The only other *morceaux* that obtained the same compliment were "Oh, memory," and "By Celia's arbour."

We refrain from entering into criticism of the execution of the various trios, quartetts, and glees, since it was evidently not intended on this occasion to submit the members of the choir to a public test of their individual capabilities, though the room was filled with so numerous and select an audience that the amateurs were subjected to much the same ordeal that would have resulted from their appearance having been publicly announced, and it should be no discouragement to any of the *débutans* or *débutantes*, if we record that one or two of the glees suffered from the nervousness which it was quite evident they experienced in coming individually before so large an assembly. "Blow, gentle gales," was an instance of this; and we are tempted to particularize it because it is so familiar a composition, and was so very unsteadily given. With five such good voices as those possess who were selected to sing the popular quintett on Tuesday evening, and with the "reading" powers of which they can boast, we fear that timidity was not a sufficient excuse for the looseness of the performance, and that a want of rehearsal had something to do with the matter. This lack of the private practice necessary for the well-going of concerted music, demands remark on all occasions.

Altogether it was a delightful and interesting evening, and the company present appeared to thoroughly enjoy the part-singing of their friends.

SACRED HARMONIC SOCIETY.

YESTERDAY week Mendelssohn's *Athalie* and Rossini's *Stabat Mater* were given by this society at Exeter Hall. The popularity of Rossini's work seems on the increase, since it has been performed rather frequently the last year or two in this country.

The careful scrutiny which the words of every piece, small or large, undergo before a performance at Exeter Hall takes place, has probably prevented this clever composition from being represented in that immaculate building, but the prejudice against the music of Rome has been overcome in the case of the "services" of Mozart, Haydn, and Beethoven, and it would have been the height of inconsistency to have held out any longer against the claims of the *Stabat Mater* to obtain a hearing.

Of the works themselves and their performance we have much to say, but must defer our remarks until after the second combined performance of them, which is announced for Friday next. Still we should not be doing our duty to the Sacred Harmonic Society did we not mention in this hurried notice, that the execution of *Athalie* and the *Stabat Mater* was particularly good. *Athalie* has not been given for some four or five years, and careful rehearsals must have taken place prior to this performance, while the representation of Rossini's florid work was really excellent. The choral singing was unusually delicate.

BENEVOLENT FUND OF THE SACRED HARMONIC SOCIETY.—The first annual meeting of governors of this fund was held on Tuesday evening last, at the office of the society, Exeter Hall, the president, Mr. J. N. Harrison, in the chair. After some introductory remarks by the chairman, the honorary secretary, Mr. J. F. Puttick, read the report of the proceedings from the establishment of the institution to the present time. The report briefly recapitulated the circumstances which led to the formation of the fund, and particularly dwelt on the gratifying fact that although its permanent establishment was made contingent upon a sum of £500 being subscribed during a period of two years from the preliminary meeting, that sum had been raised in less than half the allotted time, and on the very day this turning point in its history was passed, a case of distress was reported to the committee and promptly relieved. Other cases, both of amateurs and professionals, were mentioned in the report as having received relief by weekly allowance and otherwise. Stress was laid on the extensive sphere of operations contemplated by the institution, "all who have at any time been connected with the Sacred Harmonic Society, amateur or professional," as it is obvious that, considering the lengthened existence of that society, and the extent of its musical operations, the number must be very large of those who, under pressure of adverse circumstances, might seek the assistance of this fund, and hence the necessity for increased exertions to maintain it in efficiency. The treasurer, Mr. D. Hill, read the audited balance-sheet, by which it appeared that after payment of the necessary expenses and amount expended for relief, the sum of £800 consols had been purchased for a permanent investment, leaving a small balance in hand. The adoption of the report and the balance-sheet was moved by the Rev. J. E. Cox, who made some pertinent remarks on the utility of the fund and its present prosperous state, and augured for its ultimate condition a position commensurate with the musical eminence of the Sacred Harmonic Society from whence it emanated. After the routine business had been disposed of, remarks were made by Mr. Bowley and Mr. Brecon (the former the treasurer of the Sacred Harmonic Society, and the latter their honorary secretary), strongly urging the claims of the institution upon public sympathy and support in aid of those to whom the public are indebted for no small amount of refined and elevating gratification. —*Morning Post*, January 29.

CRYSTAL PALACE.

The following is the return of admissions for six days, from January 23 to January 29:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan. 23	..	817	309	1,126
Saturday	" 24 (2s. 6d.)	..	444	1,408	1,852
Monday	" 26	..	387	79	466
Tuesday	" 27	..	483	182	665
Wednesday	" 28	..	717	289	1,006
Thursday	" 29	..	591	249	840
Total			3,539	2,016	5,555

The engagement of Miss Louisa Vinning is likely to be of advantage to the Crystal Palace. On Saturday last, her first appearance, there was a large audience that more than sufficed to fill the great music-room, and the curiosity to hear the Infant

Sappho of former years was, by the end of the concert, exchanged for satisfaction at the present condition of her vocal power. Miss Vinning selected, for her Sydenham *début*, "Tacea la notte," from *Il Trovatore*, with its brilliant *cabaletta*, "Home, sweet home," and a "valse" composed for her by Signor Schira. The first was encored, and repeated; the second encored, and successfully resisted. The "valse" was a mistake: it was too clever for the audience, who wanted to see what path the young vocalist had struck into, and not to hear a bundle of embellishments and extravagancies, that were all very well in years past to display her precocity as an "Infant." Why should Miss Vinning venture to act Jenny Ney, Madame Sontag (one of the best singers of "Home, sweet home"), and Madame Gassier, in one concert? We fear the young lady has ill advisers.

The band, under the direction of Mr. Manns, performed a picturesque overture by Schindelmesser, Mozart's *Zauberflöte*, and movements from symphonies by Beethoven and Mendelssohn; also a march from Wagner's *Lohengrin*, and Berlioz's arrangement of Weber's "Invitation." There was likewise a good violoncello solo by Herr Daubert.

The Friday concerts of instrumental music deserve the attention of lovers of the classical. Mr. Manns, who has taken great pains with his band, is always on the alert for novelties, and we constantly observe in the Friday programmes, works of great interest.

Should the frost continue, we strongly recommend the attention of skaters to the water in the Park. The most anxious spouses need have no fear when their husbands betake themselves to the Crystal Palace to skate, for the shallowness of the water would render it difficult for a man to drown himself, if he felt so disposed.

MONDAY EVENING CONCERTS.

At the nineteenth concert appeared Madame Zatllo, Miss J. Wells, Miss Palmer, Mr. Kenny, Mr. Ransford, and the London Vocal Union. There were, as usual, many encores. The glees "Come o'er the brook" and "See the chariot at hand," were very well sung, but by no means applauded by the audience, who bestowed their most liberal commendations on the ballads that were sung.

Between the parts Mr. Adolphus Francis repeated his excellent recital of Byron's "Prisoner of Chillon."

MILITARY MUSIC SCHOOL.

A TRANSFER has recently been made of the property of Kneller-hall, near Twickenham, to the War Department, for the purpose of temporarily using part of that establishment as a school for instructing young soldiers in music, with a view to their becoming band masters and drum and trumpet majors. Arrangements for the reception at Kneller-hall of the musical students are to be immediately completed, and in a few weeks from this time they will be actively engaged in musical practice.

MR. THOMAS YOUNG, one of our sweetest alto singers, gave his annual concert on Wednesday week, in the large room of the London Tavern, when a crowded audience afforded indisputable testimony of the esteem in which he is held. The following members of the profession assisted on the occasion: Miss Clari Fraser, Madame Zatllo, Mr. and Mrs. Locket, Mr. and Mrs. Winn, Messrs. Wilbye Cooper, Montem Smith, Benson, Genge, Lawler, Leffler, G. Buckland, J. L. Hatton, and M. Smythson. Pianoforte, Miss Ellen Day; violin, Mr. J. G. Dando; conductor, Mr. M. Smythson. Most of these ladies and gentlemen are pretty well known, with the exception of Madame Zatllo, who gave no favourable notion of her capabilities, since she chose but one song, and that was the trifling Scotch ballad, "Comin' thro' the rye," indifferently sung. Mr. Young was of course amongst the vocalists, and was encored in both his ballads (one of his own composition). Miss Clari Fraser gave the Irish melody "Savourneen Deelish" with much expression, but the absence of accompaniment rendered the song rather ineffective in so large a room. There were several encores, the most richly deserved being, perhaps, Mr. Wilbye Cooper's very tasteful singing of Bishop's "Orynthia." Mrs. Winn sang a MS. song (by whom we know not), entitled "I waited till the twilight," and her husband was encored in his pretty ballad,

"Nothing more." The programme included five concerted pieces by Sir H. Bishop, and while commending Mr. Young for introducing such pieces as "Where art thou, beam of light?" and the lively operatic trio, "Maiden fair," we must really complain of his dosing us with "Blow, gentle gales," "The Chough and Crow," and "Sleep, gentle lady," which really, we think, may now be left to young societies and nervous amateurs. Mr. Young, having a vocal party capable of doing glees in such good style, should seek to unfold some of the treasures of part-music to the view of his patrons. Mr. George Buckland gave one of his humorous sketches, entitled "The Visit of the Wurzel Family to the Surrey Zoological Gardens," amusing the audience much, though the song is somewhat out of date, Mr. Wurzel having been pretty well mangled when the beasts were at the gardens, which now they are not.

Need we add, that the efforts of the other vocalists, whose performances we have not specialized, were duly appreciated, and warmly applauded. Of the instrumental solos, Mr. Dando's on the violin claims especial mention as being thoroughly good and effective.

EYRE ARMS ASSEMBLY ROOMS, ST. JOHN'S WOOD.—The second of Mr. George Forbes's annual series of four concerts took place here on Tuesday evening. The vocalists were Miss Louisa Vinning, Mrs. Ella Henderson, Mr. A. Lester, and Mr. Tennant; instrumentalists, Signor Piatti and Mr. George Forbes. Beethoven's sonata in A (piano and violoncello), performed by these two gentlemen, had ample justice from both. The vocal star of the evening was Miss Vinning, who was encored in Verdi's cavatina "Tacea la notte," in Mori's ballad "The Rustic Gate," and in a duett from *La Traviata* with Mr. Tennant. Mr. A. Lester, who sang Macfarren's song, "The Ring," has a pure alto voice of very fine quality, a desideratum at present among our vocal executants. Mrs. Ella Henderson sang two songs with much applause. Signor Piatti was, as usual, incomparable in a violoncello solo, and Mr. Forbes played a fantasia on airs from *La Traviata* with his customary digital power and success. The room was well attended.

MUSIC AND MUSICAL INSTRUMENTS.—Mr. H. Tendall delivered two highly-interesting and instructive lectures on this subject, on the 21st and 28th instant, in the Royal British Institution, Cowper-street, City-road. The lecturer on such a subject is necessarily limited to time. He has to compress centuries into minutes. But Mr. Tendall did well. Without being critically tiresome, he gave a *resumé* of the history of music and of musical instruments. He appears to be quite familiar with every instrument from "Jubal's tuneful Lyre" to the "Jew's Harp."

Mr. Dean deserves every praise for the manner in which these musical entertainments are placed before the public.

GENERAL TOM THUMB.—This important little personage is compelled to change his residence, the operations preparatory to the building of St. James's Hall, and which, we believe, demand the actual removal of the Regent Gallery, having commenced. On and after Monday next, as may be seen by an advertisement, the little General will hold his levees further north. We hear that he is about to visit the Russian capital, but, if we may judge by the crowds that visit him daily, his departure is not likely to take place for some time.

MADAME TUSSAUD'S EXHIBITION.—A portrait model of the unfortunate Archbishop of Paris has been lately placed in the great room of this establishment. This prelate is represented in similar robes to those worn when he received his death-wound from the hands of the assassin Verger, in the Church of St. Etienne-du-Mont. The likeness is considered most excellent.

Theatrical.

DEURY LANE.—The annual meeting of the proprietors and renters of this theatre was held on Thursday afternoon in the saloon; Mr. Benjamin Bond Cabell, M.P., presided. The chairman opened the proceedings by congratulating the proprietors on the favourable position of their affairs since the house had been let to Mr. Smith. The secretary read the report, which stated—"The committee have placed before the proprietors the statement of accounts for the past year. The committee feel that it cannot be necessary for them to remind the proprietors of the sensation which was caused within those

walls by the destruction of Covent Garden Theatre. Suggestions and communications were continually being addressed to the committee, who had already decided to consult the best practical authority as to the adequacy of the means hitherto used in the house for its protection in case of fire. Mr. Braidwood had inspected the theatre, and certain suggestions had been made by that gentleman, and had been adopted by the committee. There were now several firemen constantly in the theatre, who were under the control of the police, under the sanction of the chief commissioner. The cash account for the year showed that the entire receipts amounted to £5,192 12s., including a balance in hand at last audit of £107 14s. The entire payments for the same period had amounted to £4,891 9s. 3d., leaving a balance in hand of £301 2s. 9d. The amount received from the lessee (Mr. Smith) was £4,000, together with £645 for extra performances. Four quarters' rent had been paid to the Duke of Bedford during the year, leaving seven quarters in arrear. The trustees of the renters had received £600, and all the tradesmen's bills had been regularly paid. The report was, on the motion of the chairman, unanimously adopted. The report of the architect was then read; it spoke in favourable terms of the present state of the edifice. The retiring members of the committee were re-elected. A vote of thanks was then awarded to Mr. Smith. Mr. Smith returned thanks.

LYCEUM.—The combination of burlesque and pantomime in *Conrad and Medora* continues to attract crowded houses, and the transformation scene nightly elicits loud tokens of admiration. In the burlesque Miss Woolgar dresses and plays her part elegantly; is the best lady gentleman on the stage, and dances gracefully. Mrs. Dillon as Medora acts her part well, but her voice is not suited to playful characters, having a sort of natural tragedy tone. Mr. Toole as the mutinous Birbanto, makes an admirable stage villain, with the true Victoria stride and pronunciation; his single combat with Miss Woolgar is perhaps the most complete in all its cuts ever witnessed. Mr. Toole has evidently a pugnacious talent; his conduct with himself in *Belphegor* introduced him to our notice and approval. Mr. Barrett's Pasha is played carefully and with much unction. Miss Wilton makes the most of a somewhat ungrateful part. The scenery is excellent; a view of the Market-place, Constantinople, is very fresh, and tastefully and correctly painted—the Harem and distant view of the sea is also very pretty. But the highest flight of the scenic artist has never excelled the Home of the Peri, and Golden Gates, even during the palmy days of Madame Vestris. The pen cannot do justice to the emerald and golden fans slowly unclosing and discovering girls supporting baskets of flowers, or the ruby and golden temples containing the graces and muses, or the aerial arch of fairies, or the silver gates opening and disclosing the Genii of the Irene. They must be seen to be appreciated, and we recommend such of our readers as have not yet witnessed them to pay an early visit. The harlequinade contains the elements of success, still it lacks compactness of playing, and rapidity of action.

Theatres.

PRICES. TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle,

3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARLBOROUGH.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

CHORAL SERVICES

On January 25, being the Third Sunday after Epiphany.

CHAPEL ROYAL, ST. JAMES'S.

CHANT.	SERVICE.	ANTHEM.
M.—Woodward in C.	Dean in A. Sanctus, &c. Hawes in G.	Call to remembrance. Battishill
E.—Pring in A.	Kelway in A minor.	Lord, how are they increased. } Kent.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Elvey in B flat. Crotch in F.	Boyce in C.	Sleepers wake. Mendelssohn.
E.—Jacobs in A.	Cooke in G.	God is our hope and strength. } Greene.

TEMPLE CHURCH.

M.—Tallis in F. Goss in E.	Aldrich in G.	Praise the Lord, O my soul. } Croft.
E.—Gregory in E flat.	Aldrich in G.	The Lord is my light. Boyce.

LINCOLN'S INN.

M.—Cooke in F.	Purcell in B flat.	Praise the Lord, O Jerusalem. } W. Hayes.
E.—Pittman in A.	Barrow in F.	Thou, O God, art praised in Zion. } Greene.

Provincial.

BANBURY.—On the 13th instant Mr. F. Archer gave his farewell concert at the Town Hall. Mr. Archer, a young pianist of decided talent, is leaving Banbury for a residence nearer the metropolis. He was assisted at this leave-taking by Miss Hinekes, Mr. and Mrs. Limpus, Mr. George Tedder, Mr. Gadsby, and the Banbury Glee and Madrigal Union, of which Mr. Archer was conductor. The graceful singing of Mendelssohn's duett, "Greeting," by the two ladies, commanded great admiration; and Mr. Gadsby's rendering of Mendelssohn's "I'm a roamer," requires particularization. His singing evidently pleased, for he was encored in both his songs. "I'm not myself at all," was humorously given by Mr. Limpus, who was called upon to repeat the ditty, and the concert generally gave the utmost satisfaction.

BATH.—A series of *Soirées Musicales* has been organised for the performance of the instrumental quartetts of the great masters. The admission is confined to subscribers, and the number of these is limited to sixty. The second *soirée* took place yesterday week, when the following quartetts were performed,—Beethoven in B flat, Mozart in G minor, Mendelssohn in D (op. 44), and Mayseder's Quartett Brillante in G, all of which were much enjoyed by the audience, who testified their appreciation of the beauty of the compositions and the artistic performance of Messrs. H. Blagrove, Brooke, Bianchi Taylor, and Waite, by hearty applause. Mr. Blagrove's playing in Mayseder's quartett was particularly admirable. Mozart's was considered the most effective of the evening, probably from the fact of the pianoforte being part of the quartett; Miss Helen Taylor shared in the performance of this fine work.

The Classical Concert Society announces its third concert for the 24th February. The vocalists will be Miss Louisa Vinning and Miss Taylor. The attractions of Mendelssohn's *Midsummer Night's Dream* music will be heightened by the announcement of the fact that the Orchestral Union is engaged. The fourth and last concert of the season is fixed for the 1st of April, when *The Creation* will be given. Mr. Sims Reeves is already engaged for this concert.

CHICHESTER.—Mr. C. Bishop, lay vicar of Chichester Cathedral, gave an evening concert, vocal and instrumental, at the Assembly Rooms, on Wednesday last, under the distinguished patronage of his grace the Duke of Richmond, the Lord Bishop of Chichester, the Very Rev. the Dean, Colonel Elmhirst, the Mayor, and the officers of the dépôt battalion stationed at Chichester—on which occasion he engaged Miss R. Niebour (pianist and vocalist), and Miss E. Niebour (concertina). There were three encores during the evening, Miss R. Niebour in Schulhoff's *Carnival de Venise*; Mr. Bishop in a song, "Every bullet has its billet," and a duett "The Singing Lesson." Miss R. Niebour bids fair to rank high as a pianist, having a very fine touch, and appearing to possess a perfect command over the instrument. Miss E. Niebour played two solos on the concertina, and a duett with her sister. She performed with great taste and judgment, and was very much applauded in her solo, a *melange* from *Les Huguenots* and *Le Prophète*. Mr. Bishop, in "Every bullet," displayed a powerful and deep bass voice, and justly merited the encore that was awarded him. Mr. Bishop also played a solo on the cornet, "Through meadows green," with great taste, exhibiting a fine quality of tone on this fashionable instrument. In the "Singing Lesson" Miss R. Niebour and Mr. Bishop appeared to give great satisfaction, as it was redemanded. Messrs. Weller, Osmond, and Pillow, of the Cathedral choir, sang two glees, "When shall we three meet again," and "The Nightingale," in their usual excellent style. The concert, on the whole, appeared to give general satisfaction; and we congratulate Mr. Bishop upon having so good and select an audience. Amongst the company we noticed the Princess of Saxe Weimar, the Countess of Besborough, Lady Cecilia Lennox, Major Greville, Colonel Maitland, Colonel Elmhirst, and a number of officers of the dépôt battalion stationed at Chichester barracks.

CHIPPENHAM.—A concert was given by the Harmonic Society of this town in the Town Hall on Tuesday week in aid of the Organ Fund for St. Paul's District Church, attended by a very numerous and respectable audience. The principal performers, in addition to the members of the society, were Mr. and Mrs. Pyne and Mr. Bell, of Bath, and Master J. L. Summers, the celebrated blind pianist of London, who rendered their services gratuitously. The evening's performance was highly creditable to those engaged in it, and proved a great treat to all present, which the repeated encores fully testified. We cannot refrain from noticing the wonderful performance of Master Summers, whose rapid execution, coupled with the brilliancy of tone he produced, is beyond our power to describe, and must be heard to be appreciated.

DUBLIN.—There has been abundance of music here lately. Miss Catherine Hayes gave farewell concerts at the Rotundo on the 15th and 17th, assisted by Madlle. Corelli, Signor Millardi (Mr. Millard), Signor F. Lablache, and Mr. G. A. Osborne, and on the latter evening Mr. R. Glenn Wesley's party, consisting of Madame Rudersdorff, Madame Amadei (erroneously advertised as "prima donna" of Her Majesty's Theatre), Mr. Swift, and Mr. Allan Irving, appeared at the Antient Concert Rooms; while Jullien was at the Rotundo with his band and some voca-

lists (Miss Ransford, Madlle. Canedi, Mr. Tennant, and Herr Formes) for four days last week.

The pantomime at the Theatre Royal is *Little Bo-peep*, of Haymarket and Lydia Thompson celebrity. The burden of the Harlequinade falls upon the Leclercq family. At the Queen's Theatre *Baron Munchausen*, or *The Green Wizard of the Enchanted Isle*, is the title of the Christmas piece.

PHILHARMONIC SOCIETY.—Miss Catherine Hayes appeared at a concert of this society on the 14th inst. The room was well filled and the Lord-Lieutenant was present, by whose request the song "Savourneen Deelish" was exchanged (on encore) for "The harp that once thro' Tara's halls," his lordship thus evincing his taste for Irish melody, and at the same time complimenting the lady upon the feeling with which she rendered the songs of her native land. Miss Hayes's first song was "Oh gentle maid" by Giordani, who, more than a half a century ago, produced operas in a Dublin theatre. Giordani was one of the founders and first president of the Musical Fund Society; he married an Irish lady, and ended his days in the Irish capital. The vocalists at this concert were Madlle. Corelli, Signor Millardi (Mr. Millard), and Signor F. Lablache, and they each pleased. The chief orchestral performance was Beethoven's magnificent C minor symphony, finely rendered under the direction of Mr. Bussell, who conducted the *Oberon* and *Les deux journées* overtures with his usual ability. An agreeable variety was made in the instrumental performance by the introduction of a harp fantasia, tastefully played by Herr Oberthür, and warmly applauded, while we must record as a feature in this branch of the concert Mr. George Osborne's interpretation of Weber's Concert-stücke. His countrymen received him heartily, and loudly testified their admiration of his performance.

On Tuesday week, Miss Magee's concert came off in Corporation Hall, and was in every respect most successful, the hall being filled by an influential and fashionable audience. As previously announced, she was assisted by several clever artistes. Miss Magee sang several songs and acquitted herself most admirably. Her forte is the serio-comic, and her rendering of "Who'll have me" was deservedly applauded, as the most successful piece of the evening. Miss Maddison and Miss Ray also sang some pieces with considerable taste—the latter who is little more than a child, accompanied the several singers on the pianoforte, and proved a skilful performer. Mr. S. Ray (tenor), and Mr. F. Gough (baritone), sang several songs and scenes, which were well received by the audience. Mr. Gough sang "The Wolf," by Shield, admirably, while Mr. Ray's singing of "Sally in our Alley," "Dublin Bay," and several other pieces, elicited the merited approval of the audience. The concert terminated with singing the "National Anthem."

LEEDS.—The opera company still continues to attract good audiences at the Princess's Theatre. On Friday night, the 23rd instant, Verdi's *Trovatore* was essayed, the principal parts being sustained by Miss Rebecca Isaacs, Miss Fanny Reeves, Mr. E. Galer, Mr. Thomas, and Mr. Borrani. The opera was far beyond the powers of the company—the high compass and floridity of the vocal parts (especially the soprano) rendering the singing wholly unsuccessful. Miss Isaacs was certainly suffering from cold; but, independently of that, she should never attempt Verdi's operas. Mr. Galer is a sweet small tenor singer, and was very successful in the song, "Leonora." The charming aria, "Stride la vampa," was sung with much taste by Miss Fanny Reeves. Mr. Borrani's bass voice is so excessively rough, and his general style so coarse, that we much wonder by what means he has ever obtained the name of "singer." Herr Meyer Lutz, the conductor, almost works wonders with the bad *matériel* at his disposal in the orchestra. Were it not for the piano and harmonium, the break-downs would be numerous. The company, however, seem to stop at nothing, and have actually put on the stage *Robert le Diable* and *Lucrezia Borgia*. Poor Meyerbeer, how his music must have been murdered!

THE PARISH CHURCH ORGAN.—We understand that Messrs. Conacher and Brown are busily engaged in making a new swell of twenty-four stops for the parish-church organ. We trust that their "new principle of voicing" will not cause the swell to be more powerful than the great organ. The instrument seems to have gone through a great number of alterations, repairs, and additions since its erection, inasmuch that we fear but little of its original design will shortly be left.

GRAND SUBSCRIPTION CONCERT.—On Monday evening last, the first of two full-dress grand concerts was given in the Music Hall, by Mr. Spark, which, for completeness and excellence, has rarely, if ever, been equalled in this town. The artistes were Madame Rudersdorff, Madame Amadei (*alias* Mrs. Fry), Mr. Chas. Braham, and Mr. Allan Irving, with a band and chorus of 120 performers, and Mr. Spark as conductor. Taken on the broad principle, we are inclined to object to the touring parties who visit us during the London vacation; and for this simple reason—that the concerts at which they appear, are for the most part, wholly of a miscellaneous character, without any purpose beyond the exhibition of vocal or instrumental difficulties; and it must be confessed that the public are too ready to be led away by the mere announcement of brilliant artistes' names—no consideration being given to the programme of music to be performed. In our large towns, however (Leeds of course included), there has lately sprung up a desire to hear the works of our great musical writers as they were intended to be heard—complete, and with the proper orchestral effects. If, then, the touring parties can be engaged as they were on Monday night—namely, to assist in the representation of complete works—their aid becomes of the utmost value, and soon will the provinces be able to vie with the great metropolis in the spread of good music by exhibiting, in their proper light, the works of great masters. The programme included Mendelssohn's music to *A Midsummer Night's Dream*; selections from *Il Trovatore*, *Robert le Diable*, &c.; Macfarren's new cantata, *May Day*; and Mendelssohn's grand finale to the unfinished opera, *Loreley*,—the whole being performed with full orchestral accompaniments. When we say that the programme was gone through with but one trifling defect (that of the horns in Mendelssohn's "Notturmo") that each and all concerned performed with great care, spirit, and correct intonation, thereby proving the conductor's excellence—we may dispense with detailed criticism as a work of supererogation. A more general expression of delight on the part of an audience we have never heard.

MANCHESTER.—We had the pleasure of remarking in our last number that the gifted Brouil Family had commenced a series of concerts in this city, and that the public of Manchester, although usually chary of their patronage to precocity, had in the first instance recognized the remarkable talent exhibited by these favourites of nature. We are still more pleased to be able to remark that the tide of patronage has continued to flow in on each occasion that these miniature artists have essayed their wondrous efforts. On the evening of Saturday last great numbers were unable to obtain admission, and this circumstance has induced the announcement of a second series of concerts by the little band of infant prodigies, the concluding performance being announced to take place in the Great Hall, the others, as usual, in the "Drawing-room" of the building. We have already remarked that there is a practical intensity in the playing of Madlle. Bertha that at once proclaims the indwelling of the artistic feeling, this, coupled with a nervous energy, certainly wonderful for so juvenile a performer, enchains the attention of the delighted audiences, whose plaudits have been of the most enthusiastic character. The concerts have been varied by the introduction of some choice vocal music.

The "Monday Evening Concerts" are still progressing most successfully, that of Monday last being densely crowded.

The fourth of the "Choral Concerts" at the Free Trade Hall (subscription) took place on Wednesday evening last. The programme was composed partly of Hatton's cantata, "Robin Hood," and partly of a miscellaneous selection, Miss Milner, Miss Dolby, and Mr. Sims Reeves being engaged as principal vocalists, Messrs. Delavanti and Wharton also rendering their aid. We regret to have to record that Miss Milner was so very unwell as to be almost unable to sing at all; indeed, we think that the lady deserves the highest commendation for her determination to keep faith with the public—a fact that was quite evident in her presence under such circumstances. Our old favourite, Miss Dolby, sang as beautifully as ever; Mr. Sims Reeves was in glorious voice, and sang the music of "Robin" in a manner that must have gratified the composer. Altogether, however, we must venture the opinion that the composition required more rehearsal; there was a laboured character about its performance that evidenced the absence of this indispensable preliminary. As the cantata has been already treated of at some length in the columns of the *Musical Gazette*, we do not

think it requisite to do more than repeat that its thoroughly English character almost commands the willing attention of an English audience, its individual merit also claiming special commendation. Mr. Hatton conducted with his usual ability.

Mr. Julian Adams, with his "Scottish Festivals," is here and hereabouts, having given entertainments in this city and the neighbouring towns with tolerable success, the duett singing of the Misses Henry being much admired.

NORTHALLERTON.—A great oratorio performance was given in the Church here, on Friday, the 16th instant, under the patronage of the Vicar, by Mr. Whitehead. The principal vocalists were Miss Senior, Miss Alice Watson, Mr. Wilson, and Mr. Lambert; assisted by a numerous and carefully selected chorus. Organist, Mr. W. Dennis, and director, Mr. Whitehead. The oratorio was Handel's sublime work, *The Messiah*.

There was a grand miscellaneous concert in the evening, and a very crowded audience. The concert opened with Pearsall's madrigal "Oh, who will o'er the Downs," which was well sung by the full choir. Mr. Wilson sang Bridgewater's song "England, Europe's glory," and was followed by Miss Senior and Miss Watson in the duett, "I hear a voice,"—nicely sung. The trio, "Through the world" (*Bohemian Girl*), was well given by Miss Senior, Mr. Wilson, and Mr. Lambert. Mr. Lambert sang "Simon the Cellarer" with much humour, and was encored, as was Miss Watson, in "When sorrow sleepeth." Miss Senior and Mr. Lambert then gave the duett, "Why answer so demurely" (Mozart), and Miss Senior secured an encore in "The Miller's young son." The first part concluded with Mendelssohn's beautiful part song, "O hills, O vales." The second part opened with Bishop's glee and chorus, "The Chough and Crow," (encored) and was followed by Bellini's song, "On the cold shores," well sung by Miss Senior. Barnett's trio, "This magic-wove scarf," was a piece of excellent concerted singing. The buffo song, "Travellers all," from Balfe's opera, *The Siege of Rochelle*, was spiritedly given by Mr. Lambert, who was encored, when he gave "I'm not myself at all," with much Irish humour, setting the audience in roars of laughter. Gabriel's beautiful song, "Beloved one," was chastely given by Miss Watson, and the succeeding duett, "A.B.C.," received such able treatment, in the hands of Miss Senior and Mr. Lambert, as to receive a loud encore, when it was given with redoubled force. The concert concluded with the "National Anthem." A more successful entertainment was never given in Northallerton. Mr. Dennis was the accompanist.

NOTTINGHAM.—GLEE CLUB.—This society again held its meeting on Tuesday week, Mr. J. R. Annibal in the chair, and enjoyed entertainments (if possible) of a more than usually pleasing character, and lacking nothing of the spirit and enthusiasm of their former meetings. There were twelve propositions of new members made in the course of the evening, although the season is getting far advanced, making upwards of 100 new members this season. Mr. Praeger's brilliant fantasia on the violin called forth rapturous plaudits. Mr. Cumberland's "Dissertation upon useful knowledge" also deserved the highest praise.

YORK.—PEOPLE'S CONCERTS.—The second of these concerts took place in the Festival Concert-room, on the evening of Tuesday, 20th instant, and the entertainment was of a successful character, and the spacious room filled in every part. The principal vocalists were Miss Milner, now becoming an old favourite in York; Mr. Miranda, a tenor, from the London Philharmonic Concerts; and Mr. Lambert, principal basso of our cathedral choir. The concert opened with Paer's overture to *Sargino*, well played by the band, and at a subsequent part of the evening they performed the Mountain Daisy waltz, by D'Albert, and Rossini's overture to *Tancredi*, in a manner that pleased the audience, who loudly testified their approval. Miss Milner sang with the taste and judgment of a finished vocalist, and was encored in Balfe's song "I'm a merry Zingara," when she gave "Jock of Hazeldean." She was equally good in the song "Roberto, Oh tu che adoro," which she sang very sweetly. To Mr. Miranda, who made his *début* before a York audience on this occasion, we must award the just meed of praise. He has a good voice, and sings with the skill of one well versed in music. Hatton's song of "Good bye, sweetheart," he delivered with the tenderness and emotion of a parting lover, and in the "Bay of Biscay," he was bold and animated, giving to this well-known nautical air the energy required to render it effective. Mr. Lambert was much applauded in E. B. Harper's song "A

Bandit's life," and in "The Wreckers' song." Mr. H. Cooper, the eminent violinist from the Royal Italian Opera and Philharmonic Concerts, London, played a solo on the violin of his own composition, with variations on the fourth string only, in a style that few violinists can approach. He was enthusiastically called upon to repeat it, and he obliged the audience, — his second effort, if possible, excelling the first. He also had to repeat a fantasia on Caledonian airs, which he played splendidly. Mr. White presided at the pianoforte in capital style, using great judgment in accompanying the songs, &c. The concert was brought to a termination by the singing of the National Anthem.

There were some very fine performances at the Theatre last week. Mr. Clifford had engaged the celebrated tragedian, Mr. Barry Sullivan, of the Theatres Royal, Drury Lane, and Haymarket, who has been sustaining the principal characters in some of the grandest plays that are extant, such as *Richelieu*, *Hamlet*, *The Stranger*, *The Lady of Lyons*, *Macbeth*, &c. Mrs. Clifford, late Miss Agnes Kemble, played one of the chief characters in each also, with marked appreciation of her parts, &c. Such a display of the finest histrionic qualities has not adorned the York boards for many a day.

ORGAN.

SHEFFIELD.—**PARISH CHURCH ORGAN.**—The organ was built in 1805, by England, and may be considered the finest example extant of his work. It has now received considerable additions by Messrs. Kirtland and Jardine, of Manchester, and contains thirty-two stops, of which the following is a list—Great organ, GG to F:—bourdon; open diapason; ditto ditto; stopped ditto; principal; twelfth; fifteenth; sesquialtera, 3 ranks; mixture, 2 ditto; cornet, 5 ditto; trumpet. Choir organ, GG to F:—dulciana; stopped diapason; principal; flute; fifteenth; mixture, 2 ranks; bassoon. Swell organ, F to F:—open diapason; stopped diapason; principal; cornet, 3 ranks; trumpet; oboe. Couplers:—great organ to pedals, choir to pedals. Pedal organ, CCC to E:—open diapason, 16 feet; *bourdon*, 16 feet; *quint*, 10½ feet; *principal*, 8 feet; *fifteenth*, 4 feet; *posaupe*, 16 feet.

The stops marked with an asterisk are the new ones, and although not numerous, they are most effective, and will give great depth of tone and body to the whole instrument, all of them being what are technically termed 16-foot stops. A new *bellows* has been added expressly for the pedals, and the organ, which was previously half a note flat, has been thoroughly tuned, and raised to the present concert-pitch on the system of equal temperament. In the pedal organ it will be noticed that four of the stops are given in *italics*. These pipes have not yet been fixed, but every accommodation for receiving them is made in the instrument, and we hope the necessary funds will soon be obtained to complete the work; when this is done, the organ will be one of the most effective instruments in Yorkshire. Messrs. Kirtland and Jardine have executed the work in a manner which fully sustains their well-earned reputation. The tone of the large wood diapason pipes is bold and equal throughout the compass; and the *posaupe* (reed), although very powerful, is not unpleasant, and when used with the full organ has a majestic effect. The pedal organ is entirely new, and in its construction and adaptation to the old instrument there is a great amount of mechanical skill displayed by the builders. The "cornet" (a mixture stop of five ranks in the great organ) has also been reconstructed, and, by its particular combination, produces a brilliant effect in the full organ.

We have no doubt that the organ will give general satisfaction; and that a further effort will be at once made to raise the funds necessary to make the additions yet required, the cost of which is only estimated at £70.—*Sheffield Paper*.

Foreign.

PARIS.—*Rigoletto* has been brought out at the Italian Opera, despite the protestations of Victor Hugo, the author of the original tale, "*Le Roi qui s'amuse*," who, like Signor Verdi with *La Traviata*, &c. endeavoured to prohibit the performance of an

opera in the French capital, the libretto of which was founded on one of his own works! Frezzolini and Alboni, Mario and Corsi were the cast—the latter artist evincing increased dramatic powers. Of Alboni and Mario it is scarcely necessary to speak; the singing of both, and the acting of the great tenor being most admirable.

Whatever favour *Le Trouvère* may have gained at the Grand Opera is certainly mainly due to Mdle. Lauters, whose freshness of voice and intelligence of acting are the theme of universal remark and admiration.

At the Théâtre Lyrique *La Reine Topaze* continues to draw; Madame Miolan Carvalho's wondrous execution of the "Carnaval" eliciting rapturous plaudits.

CORRESPONDENCE.

OUR MANCHESTER NEWS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—In your last number of the *Gazette* I find a letter from a correspondent who signs himself "G. F." in which communication I also find a remark reflecting upon the truthfulness of the reports I send you of concerts, &c., at the Free Trade Hall; now, although I am not so ambitious as to suppose myself infallible, yet I may venture to assert that *honest criticism* has always been my intention. If your correspondent "G. F." desires that I should "lend a leaning" to this or to that set of opinions, not warranted by facts that transpire, I must beg to respectfully decline to indulge in any approach to partizanship; and to attempt to please all parties would be an effort that would evidence that I had some right to claim relationship to the quadruped. I should in such effort be evidently endeavouring to carry an honour that I am not especially anxious to realize! Your correspondent is, undoubtedly, fully justified in forming his own estimate of the merits or demerits of the performances under question—such privilege is also claimed by

YOUR MANCHESTER CORRESPONDENT.

P.S. I may venture to add that there is a lamentable spirit of uncharitableness in the letter of "G. F.," for, even supposing that the Liverpool version of *The Messiah* was as unsatisfactory in its entirety as he states it to have been, "G. F." surely does not mean to assert that the vocal principals were so utterly devoid of talent as is indicated by his repeated notes of interrogation?

Manchester, Jan. 28.

OUR LIVERPOOL NEWS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Observing two singularly elegant epistles in your print of Saturday last, concerning "Our Liverpool News," and conveying certain "stabs i' the dark," evidently intended for myself, I hasten to offer some explanatory remarks, in order to cast back the insinuations as to my "reliability, qualifications," &c. I candidly confess I was more hurt than frightened upon reading the letter of your correspondent, Mr. A. B. I should have admired this gentleman's candour had he affixed his name in full to the same, in place of his mere initials, as I then should have had an opportunity of assuring him in *propria persona* that no partizan feeling towards any of our musical societies exists within me, and of explaining the manner in which the errors he complains of came about. The notice of the Festival Choral Society's performance of *The Messiah* was written under circumstances sufficient to warrant the introduction of *mole-hill errors*, magnified into *mountains* when seen through the spectacles of Mr. A. B. Occurring, as that performance did, at a time when business-matters pressed heavily upon me, when "Sundries," "Profit and Loss," "Dr. and Cr." haunted me like fiends, to say nothing of the many festivities of the season, coupled with the fact that Mr. Armstrong's name was announced, and has so repeatedly appeared in connexion with this society, you can doubtless readily conceive it possible for me, fallible man, to insert that gentleman's name in lieu of Mr. Scarisbrick's. I admit my fallibility and consequent proneness to error. That I meant any slight to my friend Scarisbrick I positively deny; still I contend that I saw no new or startling points in his rendering of his part, to call forth any eulogy beyond what I applied to all the principals—"he made as much of it as I could reasonably expect." If Mr. Scarisbrick's name had appeared, the sentiment would have been the same. So much for my sin of commission. Now, for the omission.

Mr. Wilson's name, if my memory serve me, was inserted in the M.S. notice sent to your office; but as I did not take a copy of the same, I am unable to be certain. Believe me that, under the impression that it was, upon receipt of your journal of the 17th instant, I readily ascribed the omission to your compositor. If this gentleman's name be not in that M.S. it is on my part a second *lapis plumæ* attributable to the above-mentioned causes.

The concluding paragraph of Mr. A. B.'s letter is, to use a hackneyed expression, "the unkindest cut of all." That he is desirous to "write me down an ass," is sufficiently obvious. I can picture him "in my mind's eye" chuckling over his attack upon my veracity, and inwardly exclaiming, "let the galled jade wince!" Doubting my truthfulness and qualifications, he darkly hints at motives. Again I assert that in whatever I send to your journal, *I am actuated by no motive whatever*, save that our town should be represented in its pages. If, since I tendered you my services, I have in any way shaken your confidence, it is for you, Mr. Editor, to decline a continuation of the same, when Mr. A. B. can have an open field for his talents. As to the *truthfulness* of what *I have written*, I am willing to have it measured by the voice of our local press; and I assure your correspondent that should he choose to call upon me at my residence (I give it below), he will encounter a man whose word is as honest as his own, and whose qualifications he may have an opportunity of testing.

I now turn to your correspondent of Cottonopolis. This gentleman's letter should not have appeared in conjunction with that of Mr. A. B., since, in the former, I am lashed for sins of "*Commission and omission*" in my notice of *The Messiah*; whilst in the latter I am sneered at for my "*flaming account of said performance*." Manchester affirms "the solos were, with one exception, very indifferently sung," &c. Liverpool speaks of Mr. Scarisbrick in flowing eulogiums, and regards Mr. Wilson's performance with a favourable eye. G. F. condemns our "local talent (?) *en masse*." A. B. is indignant because Mr. Scarisbrick's name is filled by Mr. Armstrong's, and Mr. Wilson's is omitted. How tastes differ!!! To this may be assigned the reason why G. F. complains of the inefficiency of the choruses, which, with a *truly conscientious feeling*, I pronounced to be, according to my taste, "*very good*." This was also the opinion of everybody I heard upon the subject. So much for diversity of taste! Despite your correspondent's modesty in refraining from the supposition that neither "the band nor chorus were the best the town would afford," I can inform him that, although *in no way connected* with the Choral Society, its choral body is *second* to none in the town. In this I have had the expressed opinion of the Society's late conductor, Mr. George Holden. The band may not be all that could be desired.

I also assure G. F. that he is in error in supposing me a *musical muff*, although you, Mr. Editor, will doubtless consider that in my long letter I have become a *bore*. I confess that I am but an *amateur*, not a *maître*, votary of Apollo; and although I do not pride myself upon having attained the topmost step of his temple, I have gone far enough to place me beyond the reach of "*muffism*!"

With many apologies for thus trespassing upon your time and space,

I remain, dear Sir,

Very truly yours,

9, St. Vincent-street, Liverpool,

EDWIN YOUNG.

29th Jan., 1857.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In reply to the remarks of your Leeds correspondent respecting our organ recently exhibited in that town, we beg to state that we are prepared to build an instrument with any house in the kingdom, and will give to any metropolitan builder twenty per cent. of stops, and to any provincial builder thirty per cent. We will guarantee that our instrument shall be more powerful than the one containing the extra per centage of stops, and further that it shall be infinitely superior in quality.

We do not make this statement as an empty boast, but will leave the decision to be made by two of the greatest ornaments of the musical profession, viz., the Professors at Oxford and Cambridge, Sir Frederick Onseley and Dr. Sterndale Bennett.

We think it needless to comment on your correspondent's remark upon our *reeds*, as they are universally allowed to be finer than those of any other builder.—We remain, Sir, your obedient servants,

CONACHER AND BROWN.

Huddersfield, January 29th, 1857.

RECENT PUBLICATIONS.

SONGS.

- | | |
|--|--------------|
| "I arise from dreams of thee." | A. J. Sutton |
| "Beatrice's song," from the "Cenci." | " |
| "Be hush'd, be hush'd, ye bitter winds." | " |
| "Farewell! if ever fondest prayer." | " |
| "A deep and a mighty shadow." | " |
| "O'er desert plains." | " |

QUARTETTS.

(For two trebles, tenor, and bass.)

- | | |
|--|---------------|
| "Charm me to sleep." (in score and parts.) | A. J. Sutton. |
|--|---------------|

OUR SCRAP BOOK.

THE CLAQUE AND CLAUERS—(Continued from page 42.)

With years, however, this thirst for literary conflict became considerably appeased, the army of volunteers was recruited with difficulty, and it was then that commenced the organisation of a systematic administration, which was placed at the service of managers, authors, and actors, and guaranteed a success for each for a financial consideration. The matter thenceforth was, and still is, conducted in the following style:—

A special *chef de claque* is attached to the two great theatres, the Opera and the Théâtre Français. Another contractor for dramatic successes is engaged for the majority of the other theatres of Paris. The salary which the manager pays the *chef de claque* is the least part of the latter's income. His revenues are chiefly derived from the premiums paid him by the authors and actors, partly paid in money and partly in tickets. The *chef de claque*, in addition, by agreement with the management, has a right to a certain number of places. All these tickets bring him in something, owing to the following arrangements.

As the chief he has his staff, not very numerous, and whom he pays himself; but his army, the real combatants, is very variable in its composition. There are, first, a lot of poor lovers of the drama, to whom he gives tickets, which they pay for in applause, guided by orders and signals. If they have done their work well, if the *chef* is satisfied with them, he pays them even a little extra at the end of the play. Others, less favoured, pay half-price, on condition of taking part in the general salvos only. One portion of the tickets, in short, is sold at the box-office price, sometimes dearer to amateurs, who will go at any price, and who are then in no manner restricted.

On the other hand, and to dispose finally of the subject of the profits of the undertaking, there are manœuvres which require to be executed more secretly and with greater art, and which everywhere are better paid. It is when it is wanted to *échiquier* (that is the word, vulgar as it is) an actor, or more frequently an actress, who has enemies. This, however, scarcely ever takes place, except in small theatres. Great directions, notwithstanding their great respect for the powerful organisation of the *claque*, would not permit such a thing in their theatres, and their familiarity with these little manœuvres would enable them immediately to know the part which had been taken in it by the leader. However, without going as far as the *échiquement*, there are shades of applause which have their respective values, and which the *chef de claque* knows how to employ so as to answer his purpose. A triple salvo cleverly managed, a recall, even bouquets, for all these come within the limits of their prerogative, are so many lucrative variations.

Now that you know whence come the profits, you must be informed as to the getting-up of pieces. In the first place, as soon as a piece is accepted, the parts distributed, &c., and at length ready to be represented, the *chef de claque* puts himself in communication with the author. They examine the piece together, and discuss the passages to be applauded, and in that the experience of his business is more useful to the *chef de claque* than might be at first supposed. The plan of the battle having been once decided upon—for a first representation is a regular battle—the *chef* and his second in command are called to the last two rehearsals, when they review the indications already determined upon, and note the scenes and the words for effect, according to the impression which they produce upon themselves, and upon the few persons commonly admitted to the last rehearsals. In this business they are assisted by the author, the actors, and the director himself, but sometimes it is nevertheless modified on the first representation. The *chef* then perceives that certain points upon which reliance had been placed do not produce the slightest effect upon the audience, whilst others are placed in relief, and are well received. According to observations thus made, he modifies his original plan of the campaign, for the general rule is to aid effects, without ever having the appearance of dictating them, or, at any rate, to avoid such an appearance. By the third or fourth representation, every word, every situation to be applauded has been determined, and if the piece were to run for a hundred nights people would always applaud, laugh, or cry at the same places; for the *chef de claque* does not confine himself to the mere furnishing of plaudits, but he also furnishes

laughter and tears, according as they are wanted. This last part devolves generally upon women, for the *troupe* would be incomplete without female aid. A woman who can cry well is not without her value. Whenever a passage is marked "heart-rending scene," she must pull out her handkerchief so as to excite attention, wipe her eyes with phrensy, and in a critical moment she ought to be able to faint conveniently. On the other hand, the peals of laughter fall to the share of the men. The laughter should have for comic moments, and particularly for comic words, a sonorous and hearty laugh, and as, in a large assembly, there is nothing so contagious as laughter or tears, it is easy to understand that as soon as the tone is given, all the spectators follow almost involuntarily, however inappropriate may be the manifestation.

Such are the elements of success. It is true that they are not sufficient of themselves to command success, but they pave the way for it, and, above all, they give emphasis to it. The next day the papers may vie with each other in announcing that such and such a piece has met with such a success that the spectators laughed almost to folly, or dissolved in tears. It will be easily understood, too, that the pieces which, as the *chef de clique* says, "walk alone," are a source of greater profit to him. In such cases he wants a smaller army. A few men are enough for him, and sometimes he himself, with his staff, is able to give the tone and the signal.

It is superfluous for me to add that, considering the importance of his functions, the *chef de clique* has the right of admitting his people before the opening of the doors to the public. A private entrance is appropriated to his use. That is the moment when he places and disposes the several corps. In general, the main strength of the army is stationed in the middle of the pit, under the chandelier which commonly decorates and lights our theatres. From that circumstance comes the name sometimes given to the *claqueurs*, of *chevaliers du lustre*. The coadjutors of the *claque* are distributed here and there over the pit. Women not being admitted there in our theatres, the female *claqueurs* are scattered through the gallery, prominent places being assigned to them, and a dress appropriate for it. It is only after these preliminary dispositions are made that the public are admitted.

But, alas! this is what glory is. Nevertheless, to do justice to everybody, it must be allowed that, although all the theatres of Paris are subject to the laws of this odious system, there is one, at least, that has escaped, thanks to the particular constitution of its audience. It is the *Odéon*. The pit there is almost always occupied by the young folks of the schools, a braying public not requiring to be excited, in order to manifest its impressions with freedom, but which, jealous at the same time of its independence and its liberty, would not suffer the pretension of ruling or guiding those manifestations, or even of offering the slightest interference in them. But this young, and impulsive, and intelligent community, is reproached with wanting dignity, and, in fact, with being *mauvais ton*. In spite of all this, it is the only true public; it is the public that only judges with its heart and its mind, without an adopted party—without a word of injunction—without conventional ideas. It is the only one also, that is really sympathetic, and is able to communicate to the actors that vivifying heat so essential, or at least so desirable in dramatic representations.

MUSIC AND PAINTING.—In the "Life of Thomas Gainsborough," we find the following account of the musical eccentricity of that celebrated painter. Gainsborough flourished in the early part of the last century. In his pictures, the careful painting of whatever musical instruments may happen to be introduced, is very noticeable:—

"When I first knew Gainsborough, he lived at Bath, where Giardini had been exhibiting his then unrivalled powers on the violin. His excellent performance made the painter enamoured of that instrument; and he was not satisfied until he possessed it. He next heard Abel on the viol-di-gamba. The violin was hung on the willow—Abel's viol-di-gamba was purchased, and the house resounded with melodious thirds and fifths. My friend's passion had now a fresh object—Fischer's hautboy; but I do not recollect that he deprived Fischer of his instrument, and though he procured a hautboy, I never heard him make the least attempt on it. Probably his ear was too delicate to bear

the disagreeable sounds which necessarily attend the first beginnings on a wind instrument. The next time I saw Gainsborough, it was in the character of King David. He had heard a harper at Bath—the performer was soon left helpless—and now Fischer, Abel, and Giardini were all forgotten—there was nothing like chords and arpeggios. He really stuck to the harp long enough to play several airs with variations, and, in a little time, would nearly have exhausted all the pieces performed on an instrument incapable of modulation (this was not a pedal harp), when another visit from Abel brought him back to the viol-di-gamba. This and an occasional flirtation with the fiddle continued for some years, when, as ill luck would have it, he heard Crossdill—but, by some irregularity of conduct, for which I cannot account, he neither took up nor bought the violoncello. All his passion for the bass was vented in descriptions of Crossdill's tone and bowing, which was rapturous and enthusiastic to the last degree."

ROY'S WIFE OF ALDIVALLOCH.—A friend who has been examining the parish register at Cabrach, Banffshire, says he has lighted upon the veritable Roy of Aldivalloch and his once fickle wife, so famous in Scottish song. On the 21st of February, 1727, John Roy, lawful son to Thomas Roy, in Aldivalloch, was married to Isabel, daughter of Alister Stewart, some time resident in Cabrach. They had been previously "contracted" on the 28th January. The Braes of Balloch are in the neighbourhood of Aldivalloch, and the song was written by a lady of the district. Allan Cunningham says—"Mr. Cromek, an anxious inquirer into all matters illustrative of northern song, ascribes Roy's Wife of Aldivalloch to Mrs. Murray, of Bath; while George Thomson and all other editors of Scottish song impute it to Mrs. Grant, of Carron. I am not aware that the authorship has been settled." Our old friend was not so zealous a literary antiquary as his son, Mr. Peter Cunningham. There is no doubt as to the authorship of the song. It was written by a lady named Grant, a native of Aberlour, who was married first to her cousin, Mr. Grant, of Carron, near Elchies, and, on his death, to a physician, Dr. Murray, of Bath. The date of this lady's birth and death are said to have been 1745 and 1814—consequently she was long after the period of John Roy, mentioned in the parish register. Perhaps there was some popular tradition as to the courtship and the rustic dame's inconstancy, or Mrs. Grant may have taken up the burden of some older forgotten ballad. Many of our best songs were modelled on rude fragmentary lyrics that had floated down through generations, embalming some pieces of local history, or celebrating some fine river, hill, or landscape.—*Inverness Courier*.

LIVES OF THE ENGLISH COMPOSERS OF THE 16TH CENTURY.

JOHN TAVERNER was organist of Boston, in Lincolnshire, and likewise a member of Cardinal (now Christ Church) College, Oxford. Being in his religion a Lutheran, and connected with John Frith the Martyr, and some others, he was with them accused of heresy. They were all seized and imprisoned in a deep cavern under the college, at that time used for the keeping salt fish, the putrid stench arising from which actually suffocated one of them. Frith was convicted and burnt at Smithfield in the year 1533; but Taverner had kept more within the bounds of moderation than the others, and was only accused of having concealed some heretical books under the boards of the school where he taught. On this account, and from his great eminence as a musician, he was fortunate enough to escape condemnation.

* It is necessary to remark, that there were two Taverners living about the same time, who had the same Christian name. The one above-mentioned is known as Taverner the musician; the other was one of the Gresham professors, and the publisher of Matthew's Bible, in 1539. This person, indeed, took a degree in music at Oxford, but he is not known to have at all excelled in the science.

ROBERT WHITE, who preceded Bird and Tallis, and who died before their fame was well established, was an excellent composer of church services in the style of Palestrina; this, however, he could not have imitated, since he was a great master of harmony before the productions of this chief of the Roman school were published, or at least circulated in other parts of Europe. There is reason to suppose that he died before the year 1581.

His works seem never to have been printed; but, in the library of Christ Church, Oxford, a sufficient number of them in manuscript has been preserved to excite not only wonder, but

indignation, at the little notice that has been taken of him by musical writers. Morley, indeed, has given him a place in the list of composers at the end of his "Introduction to Practical Music," and ranks him with Orlando di Lasso and other excellent men; he likewise places him with Fairfax, Taverner, Shepherd, Mundy, Parsons, and Bird, "famous Englishmen who have been nothing inferior to the best composers on the Continent." And no musician had then appeared who better deserved to be celebrated for knowledge of harmony and clearness of style than Robert White.

Dr. Burney was in possession of a small manuscript, which, by the writing and orthography, seems of the sixteenth century, entitled, "*Mr. Robert White his Bits, of three parts Songs, in partition; with Ditties, 11, without Ditties, 16.*" These are short fugues or intonations in most of the eight ecclesiastical modes. Their harmony is extremely pure, and the answer to each fugue is brought in with great science and regularity.

WILLIAM DAMON is chiefly known on account of the harmonies which he published to a collection of psalm tunes. He was organist of the Chapel Royal during the reign of Queen Elizabeth, and was a man of considerable eminence in his profession. His harmonies were intended for the private use of a friend for whom he had composed them; but this person, in the year 1579, without the knowledge of the author, thought proper to give them to the public in a volume entitled, "*The Psalmes of David in English Meter, with Notes of foure Parts set unto them, by Gulielmo Daman, for John Bull,* to the Use of Christians for recreating themselves, instead of fond and unseemly Ballades.*"

Neither the reputation of the author, nor the novelty of the work, could get it into circulation. In consequence of this he undertook its entire re-composition, and succeeded so well that all the disgrace which had been brought upon him by the former

publication was done away.* It is by no means improbable that Damon or his friends may have bought up and destroyed as many copies of the former impression as possible, for at this day there is not one to be had.

The tunes adapted by Damon were forty in number. They are the same that are printed with the earliest impressions of the psalms; but, by the repetitions of the words and notes, he has contrived to make each of them nearly as long again as it stands in the original. By adopting this plan he seems to have rather intended them for private practice than for the service of the church; and this, probably, is the reason why none of them are to be found in any of those collections of psalms in parts, composed by different musical authors, which were written and printed about or somewhat subsequent to this period.

JOHN MILTON, the father of our justly celebrated epic poet, was a native of Milton, near Halton and Thame, in Oxfordshire. He was educated to the law, and practised as a scrivener in Bread-street, London; but he acquired a considerable celebrity as a musical composer. Among the *psalm tunes* published by Ravenscroft, in 1633, there are many with the name John Milton to them. One of these, called the York tune, is well known at this day in almost every parish church in the kingdom. In the "*Triumphs of Oriana*" there is a *madrigal* of his composition for five voices; and in the collection entitled, "*The Teares or Lamentations of a sorrowful Soule*," composed by various authors, and published by Sir William Leighton, Knt., one of the gentlemen-pensioners, in 1614, there are several of his *songs* for five voices.

* The title of the new one was, "*The former Booke of the Music of Mr. William Damon, late one of her Majesty's Musicians; containing all the Tunes of David's Psalmes as they are ordinarily sung in the Church, most excellently by him composed into 4 parts; in which Sett the Tenor singeth the Church Tune. Published for the recreation of such as delight in Music, by W. Swayne, Gent.*" 1591.

Miscellaneous.

(Continued.)

Book Auction Rooms, 191, Piccadilly.—Established 1794.

MESSRS. PUTTICK AND SIMPSON

beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value; and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

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The return of Youth to their respective Boarding-Schools induces a solicitude from parents and guardians for their personal comfort and attraction, and

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for accelerating the growth and improving and beautifying the hair.

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for improving the skin and complexion, and removing cutaneous eruptions, and

ROWLANDS' OPONTO.

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Exhibitions, &c.

Mr. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. —Egyptian Hall, Piccadilly.

SALLE VOUSDEN, 315, Oxford-street,

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 35, Old Bond-street.

MR. W. S. WOODIN'S Olio of Oddities,

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

Miss P. HORTON'S Popular Illustrations.

—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock. Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GENERAL TOM THUMB,

the American Dwarf.—Crowded Houses.—Patronised 13 years ago by Her Majesty, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, &c.—GENERAL TOM THUMB will REMOVE from Regent Gallery on the 2nd of February, to the Prince of Wales Bazaar, 207 and 209, Regent-street, where he will exhibit every day and evening, previous to visiting Russia, from Eleven to One, Three to Five, and Seven to Nine o'clock. He is beautifully proportioned, and the smallest man alive. His performances are remarkably talented and enchanting. New characters, costumes, songs, dances, statues, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His miniature equipage promenades the streets daily. Admission, 1s., regardless of age; stalls, 2s. and 3s.; children, half-price.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Plans, by Mr. Harris Wilson.—Admission, 1s. and 2s. Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explains lectures at 3 and 8. Admission to the whole building, 1s.

Exhibitions, &c.

(Continued.)

CRYSTAL PALACE.—SKATING.—

During the Frost the Waters of the Lake and the Lower Fountains are available for Skating. In no part is the water more than 4 feet in depth.

Admission. 1s. On Saturdays, 2s. 6d.

PHILHARMONIC HALL, Newman-st.,

Oxford-street. — GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from the Majesty's Theatre), and other Vocalists of Hiebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

COLOSSEUM of SCIENCE and ART

Company (Limited).—Royal Colosseum, Albany-st. Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHHOFFNER, F.R.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Manns—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford on Messrs. Bevington's splendid apollonion—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glee, Madrigals, and P. r. Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

THE SOULAGES COLLECTION OF

ITALIAN ART, at Marlborough House, Pall-mall.—Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

GRAND GERMAN FAIR & MUSICAL

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions. Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and at all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.

Stage-manager . . . Mr. Robert Roxby.

Scenic-artist . . . Mr. Wm. Beverley.

All over by half-past 11, to enable country visitors to return by the 12 o'clock trains.

First night of a new three-act drama, in which Mr. Charles Mathews will sustain the principal character.

THE GREATEST HIT OF ALL IS THE DRURY-LANE PANTOMIME.

Nightly overflows. The free-list is entirely suspended. Immediate application is requisite to secure good seats. The box-office is open, daily, from 10 to 6, under the direction of Mr. Edward Chatterton.

The eminent comedian, Mr. CHAS. MATHEWS, will appear every evening.

A Morning Performance of the great Pantomime every Wednesday, at Two o'clock.

On Monday, February 2nd, and following evenings, will be performed an entirely new three-act drama, entitled

THE BLACK BOOK.

Characters by Messrs. Chas. Mathews, A. Younge, G. Honey, Vincent, Tilbury, Lingham; Miss Cleveland, Mrs. Selby, and Miss M. Oliver.

To conclude with the highly-successful grand comic Pantomime, entitled

SEE, SAW, MARGERY DAW; or Harlequin Holiday, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the direction of Mr. Robert Roxby.

Ye ancient and truthful legend on ye which ye Pantomime its story is founded.

"See, saw, Margery Daw,
Sold her bed, and laid upon straw."

MSS. of Nursery Rhymes in British Museum.

The best Pantomime Company in England.

Two Harlequins. . . Herr Deulin and Signor Veroni.

Two Sprites. . . The Brothers Elliott.

Two Pantaloon. . . Mr. Barnes and Mr. G. Tanner.

Two Clowns. . . Messrs. Harry Boleno & Flexmore.

The Gent. Mr. Halford.

Two Columbine. . . Madame Boleno and Miss Honey.

GRAND BALLET. Miss Rosina Wright, Mdles.

Jenny and Emilie Osment, and upwards of 130

Coryphees.

THE REDUCED PRICES as follows (varying throughout the house to suit every one).—Galleries, 6d. and 1s.; Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Stalls, 5s.; Private Boxes, 10s. 6d., 12 1s., 12 11s. 6d., and 12 2s.

THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

THIS EVENING (Saturday), to commence at 7 with THE SCHOOL FOR SCANDAL (performed at Windsor Castle, on the 16th instant), in which Mr. Murdoch will sustain the character of Charles Surface; Joseph, Mr. Howe; Sir Peter, Mr. Chippendale; Crabtree, Mr. Compton; Sir Benjamin Backbite, Mr. Buckstone; Sir Harry (with a song), Mr. W. Farren; Lady Teazle, Miss Reynolds; Lady Sneerwell, Mrs. Poynter; Mrs. Candour, Miss Talbot. After which, the pantomime, of THE BABES IN THE WOOD; or, Harlequin and the Cruel Uncle, with all its magnificent scenery by Calcott.

On Monday next, The Lady of Lyons, Claude Melnotte (first time in this country), Mr. Murdoch (being the last night but three of his re-engagement); Pauline, Miss Reynolds. And the Pantomime.

Sixth Morning Performance of the Pantomime on Thursday next, commencing at 2, concluding by 4. Doors open at half-past 1.

LYCEUM THEATRE ROYAL.—

Lessee Mr. Charles Dillon.

The Most Gorgeous Pantomime in London.—THIS EVENING, THE KING'S MUSKETEERS: Mr. C. Dillon. Successful burlesque and pantomime of CONRAD AND MEDORA; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. Supported by Mrs. C. Dillon, Miss Woolgar, Mr. J. L. Toole. Carriages with parties to private boxes to set down at the State Entrance in Burleigh-street. A Morning Performance every Saturday at 2 o'clock.

THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.

Genuine Success.—Sixth Week of the Best Pantomime in London. Gorgeous Transformation Scene. Fourth Week of a Night at Notting-hill, in which Mr. Wright will appear. Mother Shipton; or, Harlequin Knight of Love, every evening. Harlequin (for this season only—à la Watteau), Madame Celeste. THIS EVENING (January 31), DOMESTIC ECONOMY. John Grumley, Mr. Wright; Mrs. Grumley, Miss Wyndham. With the successful new and original à propos sketch, called A NIGHT AT NOTTING-HILL. By Messrs. Wright, Paul Bedford, and Miss Mary Keeley. Concluding with the highly successful modern burlesque and old English pantomime, called MOTHER SHIPTON, HER WAGER! or, Harlequin Knight of Love and the Magic Whistle. Sir Beau and Harlequin (à la Watteau), Madame Celeste; Constance and Columbine (à la Watteau), Miss Wyndham; Scaramouch (à l'Italienne), Mr. Le Barr; Clown and Pantaloon (à l'Anglaise), Mr. Garden and Mr. Moreland; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Keeley, K. Kelly, Arden, &c.

On Monday next, Feb. 2, the popular American comedians will re-appear, for a limited period, in the popular pieces of The Irish Tutor and The Customs of the Country.

ROYAL MARYLEBONE THEATRE.—

Lessee and Manager, Mr. S. Emory.

Great sensation created every night by the Howard Family.—UNCLE TOM'S CABIN every night. Topsy, Mrs. Howard; St. Clair, Mr. Howard; and Eva, by little Cordelia Howard.

Every evening the new grand, comic, graphical, typographical, instructively amusing, and amusingly instructive Christmas pantomime, entitled TIT, TAT, TOE—MY FIRST GO; or, Harlequin N. E. W. S. and the Fairy Elves of the Fourth Estate. The new and magnificent scenery by Messrs. Thorne, Evans, Saunders, and assistants; the extensive machinery by Mr. Burns; the tricks and resplendent transformations by Mr. Lartice; the opening invented by Francisco Frost, Esq.; and the whole arranged and produced by Mr. Emory. Clown, Paul Kelleno; Pantaloon, Alfred Kelleno; Harlequin, Mr. Saunders; and Sprite, Henri Kelleno (from the Imperial Theatre, Vienna, his first appearance in England these nine years). Columbine, Mdle. Suzanne St. Clair; Harlequina, Miss Collins.

Acting Manager, Mr. C. Elliston.

ROYAL PRINCESS'S THEATRE.—
Under the Management of Mr. CHAS. KEAN.
Every evening, except Saturday, A MIDSUMMER NIGHT'S DREAM. On Saturday, THE CORISCAN BROTHERS. The Pantomime every evening.
Mendelssohn's celebrated overture to A Midsummer Night's Dream will commence at 5 minutes before 7.

THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Every evening the grand comic Christmas pantomime, entitled THE FISHERMAN AND THE GENIE; or, Harlequin Padmanaba and the Enchanted Fishes of the Silver Lake. Harlequin, Mr. C. Fenton; Columbine, Miss C. Sharp; Sprites, Masters R. N. Deulin; Pantaloon, Mr. H. Naylor; and Clown, Mr. N. Deulin. Box-office open from 11 to 3, under the direction of Mr. Austin.

STRAND THEATRE.

Every evening, the novel burlesque pantomime of THE MAGIC MISTLETOE; or, Harlequin Humbug and the Shams of London. Clown, Miss Cuthbert; Harlequin, Miss Craven; Columbine, Miss E. Jacobs and Mdle. Collison; Little Clown, Master W. Edouin; Pantaloon, Mr. J. Clarke. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 2s.; pit, 1s.; gallery, 6d.

ROYAL SURREY THEATRE.

The Unrivalled Surrey Pantomime—HARLEQUIN AND THE SUMMER QUEEN—one blaze of triumph: there is nothing like it. "High as the Surrey reputation stands for its achievements, the production this Christmas eclipses all its predecessors, and is a triumph of pantomimic art."

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, January 31, 1857.

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